

(Concerto No. 3 in D minor for piano of Rachmaninoff, p. 2)

for particular practical reasons of secondary importance. The practical-pragmatic response this is the stance of the restorer in front of the damaged work of art this is the stance of the art collector for example who decides to purchase a particular painting this is the stance of the art thief about to steal for example the original manuscript of Ibert's Escapes. Dialectics and responses to external stimuli and if one's response to the work of art is biographical the autonomous aesthetic phenomenon is regarded not as an end in itself but as it relates to the needs fears desires and aspirations of the spectator or as a stimulus for reverie-fantasy. Aesthetic distance has been abolished and the under-distanced spectator wallows in subjectivity. This is the stance of the child or of the imperfectly-educated adult who not having internalized the conventions of theatre believes that what is happening on stage for example is happening really that that man Tristan for example dies that that piece of marble is a woman Aphrodite that that painting is where I had lunch Scott's Bridge Diner that that painting is what I had for lunch a tomato. This is the stance of those who confuse a representation of reality for reality and who call out unsolicited advice to the about-to-be-murdered for example heroine. This is the stance of imperfectly-educated who like Laszlo Toth a Hungarian-born emigré to Australia battered with a hammer the left arm the eye the nose and the folded veil of the Madonna in Michelangelo's Pietà asserting throughout his two-minute attack on May 21, 1972 "I am Jesus Christ!" It is the stance of the thirty-eight-year old Dutch teacher who slashed The Militia Company of Captain Frans Banning Cocq thirteen times with a serrated kitchen knife saying as he did so on September 14, 1975 that he felt "an irresistible urge to attack the painting" and that he had been "forced to act by supernatural forces." This is the stance of those who have not or can not internalize the formal conventions of art and who are unaware of the fact that the content of the art object is by definition inseparable from a particular aesthetic form. Dialectics and responses and the nature of the dialectic between the spectator and the work of art can change and it often does as the work of art is experienced.